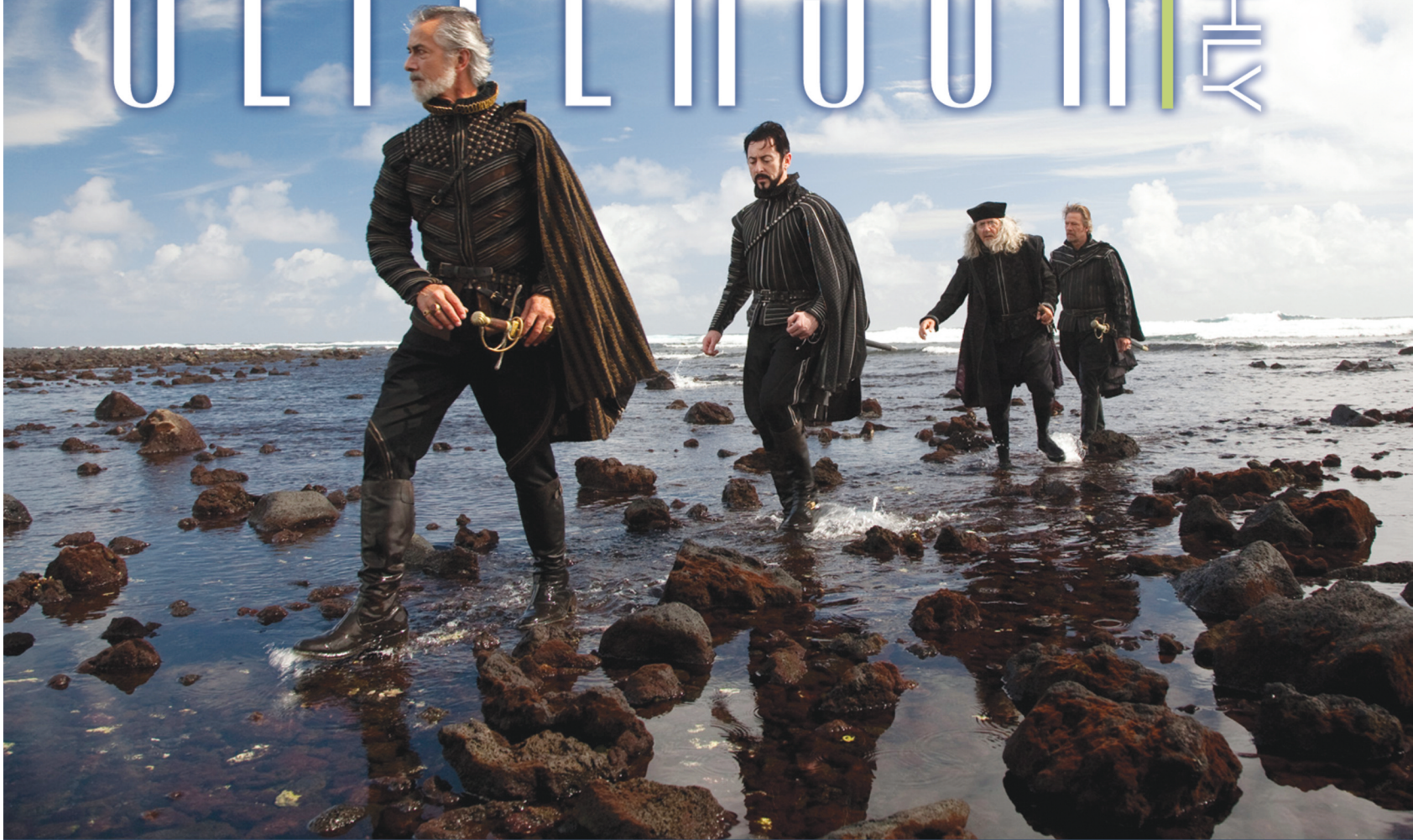


JEFFERSON MONTHLY



11TH ANNUAL Ashland Independent Film Festival





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The Historic Cascade Theatre and Jefferson Public Radio Performance Series present Bruce Cockburn on April 28. He performs again in our region in Arcata at the Van Duzer Theatre Arts Building on April 29.



PHOTO: SYLVIA HARDT

Roseburg Community Concert Association ends its season with a "Grand Finale" when the Chris Burton Ja'come Flamenco Ensemble appears on the stage of Umpqua Community College, April 29.



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ON THE COVER

Top photo: *The Tempest*. Small photos, from left: *Chasing Ice*, *An Ordinary Life*, *The Fantastic Flying Books of Mr. Morris Lessmore*, and *Your Sister's Sister*.

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JEFFERSON MONTHLY

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By Anne Ashbey Pierotti

The nationally acclaimed Ashland Independent Film Festival returns to the Varsity Theatre, the Historic Ashland Armory, and the Ashland Springs Hotel in the heart of the historic downtown, April 12–16 for the eleventh annual, five-day showcase of independent film. Over 7,000 film lovers will engage with creators of documentaries, features and shorts from around the world at film screenings from 9:30 a.m. to midnight, gala parties, free filmmaker panels and more.



Humboldt Arts Council in the Morris Graves Museum of Art presents a selection of works by local artists collected by Tony Ghera and gifted to the Humboldt Arts Council Permanent Collection.



PHOTO: JENNY GRAHAM

White Snake (Amy Kim Waschke) trembles at the hurtful words spoken by the Crane (Emily Sophia Knapp) in the Oregon Shakespeare's production of *Whitesnake*.

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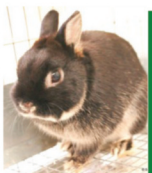
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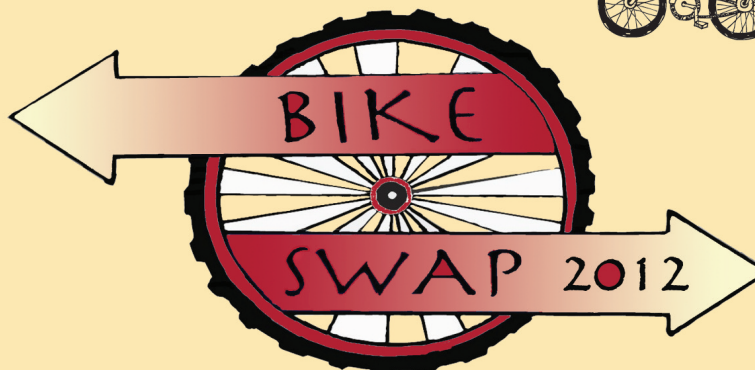
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Tuned In

Ronald Kramer

Pursuing Public Radio Dreams

In the spring of 1975, Southern Oregon University (SOU) president, Jim Sours, told me that our goal of turning 10-watt station KSOR into a full-service public radio station would be absolutely dependent upon engaging public participation in the cost of attaining that vision. And thus it was, some months later, that I was seated at a table with five local citizens who were willing to help. Some years before while in graduate school, I had lived in Chicago and been impressed with a commercial classical music station there which used the term “listeners guild” as the name of its listener constituency – which I proposed appropriation to our purpose – and, thus, the KSOR Listeners Guild was born later in 1976. Among the five members of its founding steering committee were two Ashland residents, Marylen Kochs, who became the Guild’s first president, and Vera Lawson. The group made me its Executive Director, a position I have continued to hold. When we went on the air to solicit public support during our first Fund Drive, we solicited memberships in the KSOR Listeners Guild – and were ecstatic when our fledgling listenership pledged \$5,200 in membership support. And ever since, listeners support for public radio has been registered in the form of memberships in the Listeners Guild.

Membership support, alone, however, couldn’t then – and can’t now – entirely support the costs of the type of public radio to which we aspired and which we continue to pursue. And so the KSOR Listeners Guild New Year’s Eve Party was born. December 31, 1977 found us hosting 600 people in the SOU Student Union, who had come for elegant dining and three different, simultaneous music performances featuring a chamber music ensemble in one venue, a bluegrass band in another and a jazz band in a third. A local restaurant provided its liquor license to handle the bar component of the evening. In preparation, Marylen and

Vera had busily assembled bar mix snacks to put on all the tables near the bars and Vera, whose home was customarily filled with wonderfully lush violets and poinsettias on which she lavished attention, lugged portions of her collection to the building as decorations for the evening. The New Year’s Eve party was a huge success and my recollection is that the Guild netted \$10,000 that night. The point, however, was that the Guild knew, even then, that membership support would need to be augmented with appropriate other ventures for our public radio dream to succeed.

We continued the New Year’s Eve parties for a number of years, adding minstrels strolling in the corridors between rooms and Marx Brothers movies in a fourth room in the Student Union. And an army of volunteers grew to staff this huge event – all helping to support and represent the story of our public radio goal.

As our level of public radio service expanded, our Guild membership grew. In 1980, in the largest public radio translator investment made to that point by the federal government’s Public Telecommunication Facilities Program, and with matching funds the Guild raised, we expanded KSOR’s reach with 18 translators – and added seats to the Guild’s board to represent those new areas. Unlike almost any other regional public radio board, the Listeners Guild board decided to hold its meetings throughout what was becoming a huge listening area – a practice which has continued. These public radio “citizen advocates” pay their own expenses to travel throughout our listening area in order that the board, and station staff, can visit with local listeners and hear their comments about our collective work. The next meeting will be in Roseburg, at 7 p.m. on June 22 in the Ford Family Room of the Douglas County Library. Please join us if you can.

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ESCAPE FIRE: The Fight to Rescue American Healthcare

11TH ANNUAL Ashland Independent Film Festival

Over 90 Films with Filmmakers from Around the World

By Anne Ashbey Pierotti



DETROPIA



Holy Rollers:
The True Story
of Card
Counting
Christians



An Ordinary Life

"Go. The Ashland Independent Film Festival is one of the best things you can do in Oregon – or anywhere – for your movie heart."

– Shawn Levy, *The Oregonian*

The nationally acclaimed Ashland Independent Film Festival returns to the Varsity Theatre, the Historic Ashland Armory, and the Ashland Springs Hotel in the heart of the historic downtown, April 12–16 for the eleventh annual, five-day showcase of independent film. Over 7,000 film lovers will engage with creators of documentaries, features and shorts from around the world at film screenings from 9:30 a.m. to midnight, gala parties, free filmmaker panels and more.

The mission of the non-profit AIFF is to celebrate the diversity of human experience through the art of independent film – enriching, educating and inspiring audiences of all ages. In addition to the April film festival, the organization also presents year-round film screenings and provides educational outreach throughout Southern Oregon through *The Launch*, a free film competition for local K-12 and university level students.

The 11th annual AIFF kicks off with a gala Opening Night Bash, Thursday, April 12 at the Ashland Springs Hotel featuring "Savor the Rogue," a specialty food and wine event presented by the Rogue Creamery. Gourmet regional fare includes the Creamery's award-winning cheeses, area chocolates, meats and more – as well as Southern Oregon's internationally famous wines and ales. Sunday evening, April 15, juried and audience Awards will be presented at the Awards Celebration party and dinner at the Historic Ashland Armory, featuring ten of the valley's finest restaurants. Many of the award winning films will receive encore presentations on Monday, April 16.

Special Guests:

Julie Taymor & Ondi Timoner

The festival will present the 2012 Artistic Achievement Award to the multi-talented, award-winning director Julie Taymor, who



AIFF presents the 2012 Artistic Achievement Award to the multi-talented, award-winning director Julie Taymor.

made history in 1998 when she became the first woman to win the Tony® Award for Best Direction of a Musical for her landmark production of *The Lion King*. Since then, Taymor has demonstrated her unique talent for adapting established works in fresh, exciting ways, including the feature film *Titus*, the Academy Award®-winning *Frida*, and most recently *Spider-Man: Turn Off the Dark*, Broadway's hit rock musical. Taymor will be on hand for Q&A with AIFF audience members following the screenings of her 2010 feature film, *The Tempest*, starring Helen Mirren, and *Across the Universe* which is set to the music of 35 Beatles songs. On Friday evening, April 13, Ashland audiences will have the rare opportunity to hear Taymor speak about her creative process and see behind-the-scenes clips of her work in an on-stage interview titled "*Essential Transformation: In Conversation with Julie Taymor*." The interview will be conducted by Oregon Shakespeare Festival Artistic Director Bill Rauch, and will feature behind-the-scenes footage illustrating Taymor's creative process.

"For me the joy of making a piece of art — whether it is a film, a play or an opera — is the experimentation in the process of the realization. It is thrilling to challenge yourself, your collaborators and the audience in how you tell the story... People will always want you to repeat yourself and give them what they already know or love or expect from your work. You have

to give them what they don't know they want. Walk a tightrope — it's a thrill." — *Julie Taymor*

Two-time Sundance Grand Jury prize winner and AIFF alumni (*Library of Dust*, 2011, *DIG!*, 2005), Onda Timoner will receive the festival's 2012 Rogue Award in recognition of her ground-breaking, fiercely independent filmmaking. Known for creating dramatic documentaries with strong narratives, Timoner will participate in an on-stage conversation about what it's like to make the transition from documentary to narrative filmmaking. She will also discuss her current project, the upcoming narrative film *Mapplethorpe*, about the life of photographer Robert Mapplethorpe, featuring James Franco in the title role. Timoner will also screen her prizewinning documentary *We Live in Public*, about an Internet visionary who showed by example how willingly we trade our privacy and eventually sanity in the virtual age. The film is in the permanent collection of the Museum of Modern Art in NYC.

Oscar Nominees

The AIFF includes a selection of Oscar® nominees and winners, providing a rare opportunity for audiences to see these works on the big screen. The *Oscar Short Docs* program features *Incident in New Baghdad*, a first-person account of the July 2007 slaying of two Reuters journalists by American attack helicopters in Baghdad, and *The Tsunami and the Cherry Blossom*, about courage and rebirth in the aftermath of Japan's recent tsunami. In the *Oscar Shorts*, a diverse line-up includes the Irish film *Pentecost*, about a catholic school boy who must choose between conforming to the status quo and his beloved Liverpool football team; *Raju*, in which a German couple discovers they are part of the problem when their newly adopted Indian orphan goes missing in Kolkata, and *Time Freak*, the story of a neurotic inventor who creates a time machine and gets lost traveling around yesterday. Our animated films include the Oscar-nominated *A Morning Stroll*.

Documentaries

AIFF alumni filmmaker Rory Kennedy (*The Fence*, 2011) returns with her latest documentary, a moving and personal portrait of her mother, Ethel Kennedy. Called "the talk of Sundance" by *USA Today*,

ETHEL features intimate conversations with the filmmaker's siblings as well as never-before-seen family photos and videos spotlighting the family matriarch and wife of the late Robert F. Kennedy. Ethel Kennedy opens up to her daughter on screen with candid recollections about the family, campaigning for her husband and his brother, President John F. Kennedy, and raising 11 children after RFK's assassination in 1968 — six months before Rory Kennedy was born.



Ethel

In *5 Broken Cameras*, self-taught cameraman Emad Burnat documents the growing resistance and struggle in the Palestinian village of Bil'in, while alternately capturing the first years of his son's life. Over a two-year period marked by daily arrests, violent attacks, night raids and the loss of life, one camera after another used to document these events is shot or smashed. Each camera records a part of history and Emad's personal story. Eventually, he joins forces with Israeli filmmaker Guy Davidi, and together they create a powerful film from five broken cameras and the stories that they represent.

In 2005, with a band of young adventurers in tow, National Geographic photographer James Balog began deploying revolutionary time-lapse cameras across the brutal Arctic to capture a multi-year record of the world's changing glaciers. *Chasing Ice* is the visually stunning chronicle of The Extreme Ice Survey, Balog's expedition to capture images to help tell the story of the earth's changing climate. Shot in Greenland, Iceland, Alaska, Montana, the Alps, Bolivia and Canada, he battles untested technology in subzero conditions to capture the hauntingly beautiful visual evidence of climate change. As the debate polarizes America and the intensity of natural disasters ramps up globally, Balog comes face to face with his own mortality. *Chasing Ice* depicts a photographer trying to deliver evidence and hope to our carbon-powered planet.

CONTINUED ON PAGE 16

Repertory Singers Ancient Voices

Dr. Paul French,
Music Director

The Repertory Singers present the final concert of their 26th season with a concert celebrating the very beginnings of Western music. The singers will be joined the SOU Chamber Choir.

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Jefferson Almanac

Pepper Trail

Time Depth Perception

Remember that kid from elementary school, the one with the terrible depth perception? That kid was me. I fell down stairs, missed the next rung on the monkey bars, and could be counted on to drop the easiest pop fly. I eventually grew out of that, and these days my depth perception is probably as good as the next guy. My spatial depth perception, that is. On the other hand, my ability to judge and react to the depths of time remains terrible – just like everyone else's.

This poor time depth perception just might explain humanity's terrible environmental coordination. Basing all our plans on a paltry few decades of direct experience – or at most a century or two of records – we ignore the clear lessons of the deep past and insist on building (and re-building) in flood plains and fire-prone forests. We dam rivers and drain wetlands with little thought for the long-term consequences. On this continent, we have eliminated enormous populations of passenger pigeons and bison, overfished species after species – and still are stunned each time it happens again.

There's no question that time has depth. Planet Earth is billions of years old. Events like the advance and retreat of ice sheets are so brief that they hardly register on the geological time scale, which is measured in Eons and Eras, each many millions of years long. By comparison, the Earth's spatial dimensions are trivial. With our direct experience, we can grasp the size of the world, at least in some approximate way. I'm no mountain climber, but my Saturday hikes often take me six miles. That is greater than the vertical distance from sea level to the peak of Mt. Everest. And of course, we have tools at our disposal – cars and ships and airplanes – that allow us to travel to the remotest spaces on the planet.

In contrast, time travel is not an option. Our experience of time can't be mechanically enhanced. It is simply gained the painful and old-fashioned way: by getting older, day by day, year by year. To improve our time depth perception, we must rely on science and imagination. The insights into the history of the Earth provided by geology, paleontology, and evolutionary biology are amazing. It has been millions of years since dinosaurs walked the Earth, but every child has a vivid imaginative picture of these incredible creatures in their minds, thanks to the painstaking work of scientists. And yet, how little thought do we grown-ups spare for the planet's past!

“Against all evidence, we believe that the world we grew up with is the norm, and that any changes we notice are mere temporary fluctuations that will soon pass.”

Against all evidence, we believe that the world we grew up with is the norm, and that any changes we notice are mere temporary fluctuations that will soon pass. This belief in a stable natural world has never been less accurate – or more dangerous – than today. Climate scientists and ecologists have no doubt that climate change – or, more aptly, climate chaos – will transform the habitats of the planet in the coming decades. But they have surprisingly little confidence in their ability to predict what the world to come will be like. Indeed, climate change ecologists commonly use an ominous-sounding term: “the no-analog future.” That is, they believe that the future world will resemble nothing that we've ever seen.

This is in sharp contrast to how most of us picture the future. To the extent that we accept the likelihood of any climate-driven changes at all, we expect simple northward shifts of the habitats we know. Let's say temperatures in San Francisco will come to resemble those in southern California today. Well then, we expect that the plant life of the Bay Area will become more like that around Los Angeles.

Unfortunately for this orderly picture, studies of past environments suggest that major climate changes shuffle species into new and unpredictable arrangements. The associations that seem so natural and permanent today – say, between pines and oaks in the Oregon and California foothills, or between sagebrush and juniper in the Great Basin – may fall apart in the future. What new arrangements will come . . . well, if we think we know, we are kidding ourselves. To prepare for this chaotic future world, the best we can do is to try to slow the pace of climate change and preserve as many species as we can, to give nature a chance to adapt with as little dislocation as possible.

Back in elementary school, when my depth perception finally started to improve, I figured out the trick to catching that pop fly. I learned to keep my eye on the ball and move to where it was going to come down. As environmental changes come hard and fast, will we be able to do as well – anticipate and adapt and keep our eye on the ball? Let's hope so, because our very future will depend on our ability to master the art of perceiving the depths of time.

Pepper Trail is a naturalist and writer who lives in Ashland, Oregon.

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Theater and the Arts

Molly Tinsley

Sacrifices of Our Enmity

Productions of Shakespeare's *Romeo and Juliet* customarily stress its polarized world. Thanks to the long-standing hostility between Capulets and Montagues, brawls erupt in the streets, young people disrespect the old, parents abuse children. Laird Williamson's powerful new version of the tragedy, onstage in the OSF's Bowmer Theatre, deepens this traditional picture. The opening moments assemble the entire cast for a haunting intonation of the Prologue, insisting through repetition that the feuding families are "both *alike* in dignity"—the first sign of the unusual journey ahead.

Williamson locates the play in pre-Gold Rush California, still populated by wealthy Spanish ranchers but under tense occupation by the U. S. Army. In other words, the society to which both Capulets and Montagues belong is dying, and with it their sense of identity and purpose. Paradoxically, this outside threat from a third party has revived their vague "ancient grudge." For propelled into an unknown future by forces beyond their control, both need a clear and present enemy to hate, in order to define themselves. Sudden victory in a street fight can blot for a while the inevitability of long-range defeat.

Such is the social dynamic in Verona, unfolding on Michael Ganio's versatile single set. Curved walls of weathered wood and stucco surrounding a circular raised platform challenge the notion of opposing sides. So do Susan Tsu's stunning costumes, which clothe all Veronese in the same earth tones, distinct only from the blue uniforms of the U.S. soldiers. Above it all soar shifting projections of cloud formations, moonlit heavens, the branches of a gnarled oak, awesome natural images that dwarf the antagonistic politics of human beings.

Williamson's central challenge to hatred springs, of course, from the vitally

physical lovers. Daniel Jose Molina and Alejandra Escalante ring utterly authentic in their dawning adolescence, conveying clumsy innocence with grace and skill, a comic irreverence without the heaviness of attitude. In a word, they're adorable.

Molina's Romeo is gawky and self-conscious. He first enters sucking on his neck pendant, a habit of a barely outgrown childhood. But he has begun to test the business of love, duly putting himself through the conventional paces of praising and pining for an abstract Rosaline. Romeo aspires to a higher plane than his sex-obsessed cohorts and wants credit for his resolute gloom.

Where love is concerned, Escalante's Juliet begins at square zero. Her father (Elijah Alexander) is the classic possessive, oppressive patriarch—his brusque benevolence assumes no one will oppose him; his approving smile flexes like a facial tic. Long years of being agreeable have left a permanent expression of resignation on her mother (the excellent Vilma Silva). When told to talk up Paris as a match for their daughter, all the compromises marriage has forced on her choke her enthusiasm. Juliet, dandling the doll she still plays with, receives the proposal with shock and confusion.

After the lovers transformative meeting, Romeo's stiff courtly clichés give way to bursts of lyricism, and Juliet cascades with emotions that lay dormant under her father's rule. By the end of the balcony scene, she is giggling and crying simultaneously, embodying the "sweet sorrow" of her words. With the marriage plan under way, both kids become studies in perpetual motion, gesturing wildly, hopping and jumping, trembling visibly. It's as if their bodies can barely contain the life force coursing through them. Together in Friar Laurence's cell, they can't stop embracing, until the Friar (the suitably prosaic Anthony de Bruno) must interrupt his plodding directions to shout, "Part for a while!"

Tybalt (Fajer al-Kaisi), the Capulet's enforcer, has nothing to embrace but the abstract grudge and all the nebulous pretensions, like *family honor*, that go with it. When the newly married, and bedded, Romeo tries to defuse an insult match between this cousin of Juliet's and Mercutio, Romeo claims to "tender the name Capulet as dearly as my own." His blurring of the boundaries between families is worse than an insult. It drops the ground from under Tybalt's feet, robs him of identity and meaning, and the confrontation escalates.

The loose-jointed Jason Rojas delivers a far-from-adorable Mercutio. A full-bearded petulant Pan, he appears the oldest of the Montague gang, but his attitude and relentless phallic jokes suggest arrested development, and peg him as an antithetical foil to the idealistic, transparent Romeo, whose emotional growth spurt is leaping off the charts. While Romeo thinks things through, Mercutio runs at the mouth. "Peace, peace, peace!" Romeo shouts, cutting off Mercutio's riff on Queen Mab. "Thou talk'st of nothing." The entreaty foreshadows the broken peace of the climax. As kinsman to the General, this Mercutio is actually a U.S. citizen with plenty of good reasons not to fight Tybalt. But cool guys fight. Then when he gets himself killed, he uses his last words to shift the blame to Romeo, thus hooking the younger man into a deadly chain reaction of violence.

The final scene of *Romeo and Juliet* is all too familiar: older adults eulogizing the youthful corpses they have betrayed through thoughtlessness or incompetence. Montague and Capulet shake hands and express remorse over the "poor sacrifices" of their enmity, but is that remorse just a phase on a cycle that will turn violent again in time? Williamson conveys his answer by channeling the entire action of the play through the memory of Juliet's chastened Nurse. Ancient now and blind, this female Tiresias speaks the opening line of the Prologue, then goes on to lead what we assume is yet another reenactment of the terrible story. If we take to heart the pain of what we witness, this ritual sacrifice on the circular killing floor, maybe then the vicious cycle will stop.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Tuned In *From p. 5*

An incredible number of wonderfully dedicated individuals have served on the Guild's board over the years. In the Guild's early years, Vera would call me every March and ask how the budget was going as we neared the June 30 end of the fiscal year. Did we need any extra help? Well, she would confer with her husband, Earl, a courtly retired radiologist, who would shortly arrive in my office with a check. For her incredibly passionate devotion of our work, Vera was the first person ever made a "life trustee" of the Guild. On her passing, Earl took her seat on the Guild's board. When Earl also passed away, their son, Ted, joined the board and was later elected its president. The only other person ever made a life trustee of the Guild was Roseburg's Fred Sohn, a wonderfully generous and soft-spoken man who recently passed away. These may not be names with which you are familiar – but they are people who set the pace for an army of volunteers whose work has built – and sustained – this public radio enterprise over nearly 40 years.

Membership income has been the bedrock of our finances but, alone, is not enough to carry the day. The Guild began producing concerts in order to bring live performances to the stages in the communities we serve as well as to generate additional income. In 1995, the Guild established the first Internet Service Provider in southern Oregon, JEFFNET. That vision helped place us at the forefront of what was clearly going to be a prominent element of public radio, online service. It also has been a positive financial experience and, to date, membership income from JEFFNET members has produced nearly \$1 million in net support to help fund the Guild's activities.

Until 1997, the Guild was an affiliate of the Southern Oregon University Foundation. That relationship became cumbersome as the Guild grew in the size and scope of its activities causing SOU president, Steve Reno, to meet with the Guild's board to recommend that the Guild separate from the SOU Foundation and independently incorporate. It was Steve's view that such independence was needed in order for the Guild to effectively pursue essential initiatives. Later that year, the JPR

Foundation was incorporated and in June, 1998 all assets of the Listeners Guild, including the name JPR Listeners Guild, were transferred to the JPR Foundation which continues to use the JPR Listeners Guild name as a registered business name. Little more than a year later, the Foundation initiated the purchase of the Cascade Theatre in Redding and, over a four year period, spearheaded the fundraising campaign to bring that historic property back to life. Leadership from Redding's Redevelopment Agency and from prominent Redding citizens, including the Redding members of the JPR Foundation's board, made the project successful. Since the Cascade re-opened in 2004, it has continued to help support the Foundation's overall work just like JEFFNET.

The Foundation's relatively recent purchase of Medford's historic Holly Theatre follows that same model. With primary financial support from the Medford Urban Renewal Agency and a host of local businesses and individuals, work on the Holly's restoration is advancing and the fully restored building façade will be dedicated on the evening of April 21. It will be a proud night in Medford and we hope you can join us that evening for the celebration.

The JPR Foundation/JPR Listeners Guild is, and always has been, an organization that has pursued innovative undertakings to support public radio. The organization's vision in pursuit of things like New Year's Eve parties, Internet services, theatres, concerts, book publishing and the like – founded upon a membership that has grown from five people to nearly ten thousand – is the lifeblood of what we have all built together.

It all started with a dream, a lot of grit and an indomitable spirit. None of us around that table in 1975 could have known the degree to which that combination would capture public allegiance and just how far it would take us all – but that's the wonderful thing about dreaming.

Ronald Kramer, Executive Director

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Rhythm & News Service



Inside the Box

Scott Dewing

So Long, and Thanks for All the Fish

Dear Readers,

This will be my last column for *Jefferson Monthly*. This past decade has been quite a ride and I'm thankful for the opportunity to have shared my tech musings with all of you. But it's time for me to move on to bigger and better things as you will soon see.

I've been accepted into a multi-year artificial intelligence experiment program called "Project Einstein".

The purpose of the project, which begins this April, will be to make significant advancements in the field of bio-technology with an emphasis on the integration of computers and humans. Or to put it simply: I will be having a computer chip implanted in my brain and wired to my cerebral cortex.

Yes, this is quite dangerous. The odds of the procedure being a total success and not leaving me partially brain damaged are about 50/50. My odds of achieving high-level intelligence without participating in this project, however, are somewhere in the neighborhood of zero. So, I'm going for it and the chance of achieving a hyper-intelligence that has never been witnessed in human history. If everything goes according to plan, I will have an IQ far beyond anything Einstein had. In fact, his work in theoretical physics will be child's play to me.

Woah, how's that? Great question humanoid! I'll be part of the science group. Without going into too much boring and incomprehensible detail, all that is currently known in the sciences will be uploaded to the chip implant I will be receiving. Once that chip is connected to my cerebral cortex, I'll be able to access the data just like I access any other data in

my brain. It'll just be there, including all the mathematics knowledge I will need to make sense of it all.

Other experiment groups will be in the subject matter areas of history, philosophy, and medicine. My colleagues in these various groups will have all the cumulative knowledge in those particular subjects uploaded to their chip implants.

This isn't as far-fetched and unbeliev-

able as it sounds. Human implants ranging from insulin injectors for diabetics to breast implants for women have been around for years now. If women can have bigger boobs, why shouldn't I get my "bigger" intelligence? If size really does matter, it seems that intelligence is where we should be stuff-

ing our silicon. Let's face it, a bodacious rack has never had an original thought nor solved any of the world's most pressing problems. (In fact, it could be argued that they've only caused problems.) My well-endowed brain, however, may be the key to solving global warming and saving the planet.

So I didn't allow myself to get hung up on the mechanics or viability of the implant procedure. How smart will I be if the implanting of the computer chip and nano-wiring of it to my cerebral cortex is successful? Really smart. I mean, I'll be damn smart. Well, at least at all-things-science anyway. Unfortunately, I'll still be dumb as a post when it comes to everything else: history, philosophy, writing, relationships, etc.

The hope is that I'll be able to combine all the knowledge that's been literally hard-wired into my brain to create new knowledge and deep understanding using the rest of my brain's good-ol' parallel pro-

How smart will I be if the implanting of the computer chip and nano-wiring of it to my cerebral cortex is successful?

cessing. In a way, it's kind of like the training scenes in *The Matrix* when Neo is strapped down in the chair and hooked up to computers via a 6-inch metal skewer thrust into the hole in the back of his head so that knowledge about such things as how to be a bad-ass jujitsu fighter can be uploaded to his mind.

In my case, the procedure will be far less invasive and theatrical. A small hole about the size of dime will be drilled out of my skull to allow direct access to the neural plate, which is the anterior portion of the cerebral cortex. The chip, which resembles a thin wire more than it does an actual computer chip, will be inserted into the neural plate and wired to my neurons using carbon nanotubes that are only a few atoms thick.

Those hair-thin carbon nanotubes will be the circuitry that will enable the neurons in my neural plate to retrieve data. After the so called "chip" is in place, I will be injected with a specially designed drug cocktail that will, I'm told, "reprogram" my brain chemistry to utilize the chip for deep recall of scientific data as opposed to the few sparse places in my gray matter where scant bits of that type of information is stored.

If all goes as planned, I'll be accessing all that uploaded data just as easily as I access other knowledge squirreled away within the folds of cerebral goo inside my head. Once that happens, I will have direct access to all scientific knowledge. You could ask me anything from astronomy to zoology and I'd have instant access to a wealth of data to formulate an answer. In a way I'd be sort of a walking, breathing, *and* thinking Google.

The hope of Project Einstein is to make significant breakthroughs in the evolution of human intelligence and potential. Of course, there's always the risk that I'll just end up being a vegetable with a dime-sized blowhole in his head. But it's worth the risk.

P.S. April Fools! See you next month. :)

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

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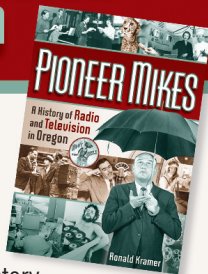
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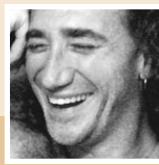
Pioneer Mikes is the first published history of the broadcast industry in the Beaver State. Illustrated with over 300 photographs, many of which have never been published, *Pioneer Mikes* connects the unfolding of the radio and television industry in Oregon to broader trends — such as the state's urbanization, political life and natural disasters. The book also recounts the colorful eccentricities of Oregon's pioneer broadcasters — such as Harry Read's unique use of the Portland sewer system for remote broadcasting and the upstart of Dr. Demento at Reed College.

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Recordings

Paul Gerardi

Honestly Crafted

There are many ways to categorize music, literally as many as you can imagine. This method of classification almost always appears to pigeon-hole the creative people who crafted the music and answered the inspiration to create it. Technical terms are frequently used, levels of musicianship mentioned, criticism is sometimes assigned, and laurels are often lauded. Being a lover of words, I find it difficult to communicate without description, and unfortunately I sometimes rely on labeling, all the while hoping that I've chosen good and even-handed ones.

In this column I mention three recordings that I feel connected with in some way, probably emotionally since music moves me, and intellectually since the point of these words is to describe the recordings and folks that have made them. They are, categorically, members of the folk, country, and bluegrass genres. I'm fond of the music that that has been etched onto the discs for many reasons. At the risk of attaching a label, they are all *honest*.

I was first introduced to the music of *Dave Carter and Tracy Grammer* in the late 1990's while living on the East Coast. I have always admired the high level of songwriting, as well as the wonderful playing and vocal harmonies that these two musicians have given the world. I was moved greatly by the loss of Dave Carter who died of a heart attack while on tour in 2002 at the young age of 49. Now that I live in Southern Oregon, I understand even more the depth of humanity that the duo touched with their music.

Recorded in their home studio in Portland between 1997 and 2002, the 2012 release of *Little Blue Egg* lives up to the depth and beauty of their other recordings. It is more sparse, inexact, and sometimes the recording borders on lo-fi, but the essence of the songs speak through with a clear gentleness and are performed in a talented and inspired manner. The

tunes themselves are Dave Carter compositions except for a cover of the Guthrie/Bragg song "Way Over Yonder in the Minor Key". Many of the original compositions strike me as a combination of joy and melancholy, much as the way the music of Nick Drake, David Gray, and Jackson C. Frank combines diverse emotions.

Next, comes an artist that I grew up listening to. My Dad was a sincere fan of the country music of the 1950's, 60's, and 70's, and one of the things we used to do together was listen to this genre of music. So, when an artist like Glen Campbell says he is closing a door, I at least want to hear how he intends to close it, even if it may be for sentimental reasons.

In the liner notes to *Ghost on the Canvas*, Glen Campbell writes that this recording "is the last studio record of new songs that I ever plan to make...I've done a lot in my life - played, sang, toured, hosted a TV show, acted in a movie - most of the things that happened were because of music, because of the records, and now it's time to just close that book." It's a swan song, and a good one. It is well crafted, is a combination of original songs and others written by contemporary artists, contains many talented musicians, and is somewhat overproduced. In short, it's a Glen Campbell record with the familiar Glen Campbell sound. Stylistically, his sound has not changed much (it's been updated though), his voice is strong, and it's good to hear him singing again after some trying times. Especially strong is a version of Jakob Dylan's "Nothing But the Whole Wide World". The song fits the singer well.

Eight Dollar Mountain is a band that hails from Southern Oregon and has recently been showcased by the Oregon Bluegrass Association and the California Bluegrass Association. Their singing and playing is solid, you can tell by listening to them that they love what they do, and they are out there paying their dues and sharpening their skills at every turn.

Riverboat Gambler, the band's first full-length recording, fits soundly in the Bluegrass Genre. The group plays through the combination of instrumental and vocal selections with a nice groove and energy, and it's just plain fun to listen and dance to.

On their website, www.eightdollar-mountain.net, the band calls their music "a unique style the quintet affectionately describes as Southern Oregon Bluegrass. It's an exciting mix of driving bluegrass rhythms, monstrous vocal harmony arrangements, and impeccable songwriting." Keep a lookout for these folks, most likely they'll be singing and playing in your town soon.

Though *Little Blue Egg*, *Ghost on the Canvas*, and *Riverboat Gambler* may differ in many ways, they are all wonderfully honest recordings in their songs and performances. These recordings have been crafted by folks who hold music in a high regard, and the joy in the creation and sharing of each is evident.

Paul Gerardi co-hosts the *Folk Show*, heard Sunday evenings from 6pm-9pm on JPR's *Rhythm & News* service and at www.ijpr.org.

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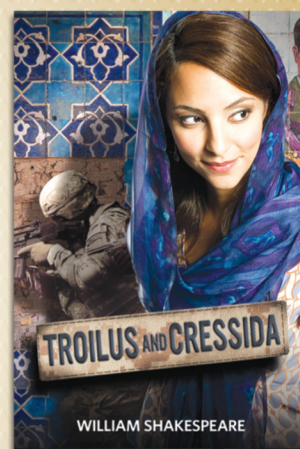
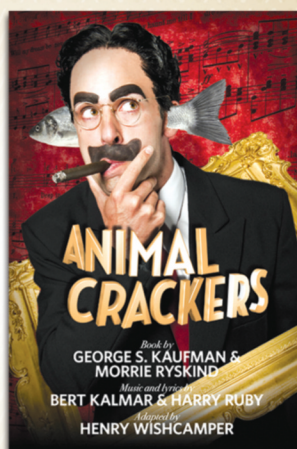


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In *Love Free or Die*, Bishop Gene Robinson steps onto the world stage as he travels from small-town churches to Washington's Lincoln Memorial to London's Lambeth Palace with a call for equality — inspiring bishops, priests and ordinary folk to come out from the shadows and change history. The first openly gay person to become a bishop in the historic traditions of Christendom, Gene Robinson is a man whose two defining passions are in direct conflict: his love for God and for his partner Mark. His consecration in 2003, to which he wore a bulletproof vest, caused an international stir, and he has lived with death threats ever since. The film follows Robinson's personal story as American churches debate whether or not lesbian, gay, bisexual and transgender (LGBT) people are equal to heterosexuals in the eyes of God while the nation debates whether LGBT people are equal to heterosexuals in the eyes of the law.



Love Free or Die

AIFF alumni filmmaker and 60's activist Paul Saltzman (*Prom Night in Mississippi*, 2009) returns to Ashland with a work-in-progress screening of his new film, *Return to Mississippi*. The film chronicles Saltzman's return to the South to confront those who most resisted desegregation, including Delay de la Beckwith, a KKK member who punched a young Saltzman in the head during voter registration in Mississippi in 1965. The film features interviews with Morgan Freeman, who returned to live in Mississippi saying he feels safer there than anywhere else in America, and Harry Belafonte, one of Martin Luther King Jr.'s 4 inner-circle advisors during the civil rights movement. Saltzman's first-person narrative weaves together past and present, reconnecting us to this part of America, and American history.

Shakespeare High follows a diverse group of Southern California teenagers as they prepare to take part in the 90th Annual Drama Teachers Association of Southern California Shakespeare Competition (DTSC). Tosh and Taco are sophomores from East LA and former gang members. Nicole's family lives below the poverty line in the isolated, low-income desert community of Hesperia. Tommy is an energetic and spry redhead whose parents were former skin heads. Galvin and Melvin are twin brothers who moved in with their aunt and uncle. As the competition nears, the teenagers find community and discover passion, drive, and confidence to pursue their dreams and dictate the course of their lives. In this entertaining and upbeat film, their stories of change and determination are interspersed with commentary from well-known actors including Kevin Spacey, Val Kilmer, Mare Winningham and Richard Dreyfus, all of whom are alumni of the life-changing DTSC competition.

DETROPIA is a cinematic tapestry that chronicles the lives of several Detroit residents trying to survive and make sense of what is happening to their city, which in the past 10 years has transitioned from industrial utopia to the brink of bankruptcy, losing 25% of its population and 50% of its manufacturing jobs. The owner of a blues bar, a young blogger, an auto union rep, a group of young artists, an opera impresario and a gang of illegal "scrappers" make up an unlikely chorus that illuminates the tale of both a city, and a country, in a soul-searching mood, desperate for a new identity.

What can be done to fix our broken medical system? *ESCAPE FIRE: The Fight to Rescue American Healthcare* takes a close look at the problems and the solutions. Nearly 75% of our healthcare costs are spent on preventable diseases. Within the next ten years, healthcare costs are projected to consume 20% of our gross domestic product. *ESCAPE FIRE* examines the powerful forces trying to maintain this status quo in a medical industry designed for quick fixes rather than prevention, for profit-driven care rather than patient-driven care. After decades of overwhelming resistance, an unlikely movement to bring innovative high-touch, low-cost methods of

prevention and healing into our costly, high-tech system is finally gaining ground.

When Adam Schomer meets a modern guru, Anand Mehrotra, they plan a motorcycle expedition on some of the most dangerous roads in the world — the highest passes of the Himalayas in Northern India. *The Highest Pass* tells the story of a team of seven intrepid souls to share in a spiritual quest that becomes the journey of a lifetime. These riders are guided by the inspired teachings of Anand, who leads the group with fearlessness and wisdom, reminding them that, "Only the one who dies, truly lives." Over 21 days and up to an elevation of 18,000ft, they battle with altitude sickness, river-flooded roads, icy edges, snow covered passes, and killer trucks that push the limits of their spirits and draw them deeper into themselves.



The Highest Pass

Holy Rollers: The True Story of Card Counting Christians follows the rise of the Churchteam, arguably the largest and most well-funded blackjack team in America. In their short existence, they have taken millions from casinos. But since every team member is a Christian and some are pastors, there is a constant battle to answer this question: How can you be Christian and play blackjack for a living?

Feature Films

The AIFF presents some of the best new feature film work available on the festival circuit. Winner of the 2012 Sundance World Cinema Audience Award, the beautifully photographed Indian film *Valley of Saints* portrays a poor young boatman who develops an unlikely relationship with a beautiful en-

vironmentalist during a military curfew in Kashmir. With the restrictions ending, he is torn between escaping to a new life and rebuilding his homeland with a new love.



David

In *David*, the eleven year-old son of the Imam of the local Brooklyn mosque has to juggle the high expectations of his father and his feelings of isolation and difference—even from his peers in the Muslim community. Through an innocent act of good faith, Daud inadvertently befriends a group of Jewish boys who mistake him as a fellow classmate at their orthodox school in the neighboring Jewish community. A genuine friendship grows between Daud and Yoav, one of the Jewish boys, and his family. Unable to resist the joy of a camaraderie that he has never felt before, David, as he is known his new friends, is drawn into a complicated dilemma inspired by youthful deceit and the best of intentions.

Emily Blunt, Rosemarie DeWitt and Mark Duplass star in *Your Sister's Sister*, a subtle, heartfelt romantic comedy directed by AIFP Alum, Lynn Shelton (*My Effortless Brilliance*, 2008). One year after his

brother's death, Jack hasn't recovered. His best friend, Iris, prescribes solitary reflection and sends him to her father's empty cabin. But she doesn't realize her sister, Hannah, is there for similar reasons, having just walked out on a seven-year relationship. Over tequila shots, Hannah and Jack get acquainted. When Iris drops in unexpectedly, complications arise in the form of rivalry and more than a few surprising revelations. Both cinematic and lyrical, the film goes beyond a simple story about sisters to take a progressive look at how relationships get redefined.

Mamitas is a modern-day urban love story set on the streets of Los Angeles. Jordan is a cocky but misguided teenager who forms an unlikely bond with Filipa, the awkward and unpopular cousin of the most popular girl in the neighborhood. With Felipa's help, Jordin sets off in search of his natural father. Along the way, he discovers the truth about his family, the meaning and value of true friendship, and what it really means to be a man.

Family Programs

The popular *Family Shorts* program moves to Sunday afternoon at the Historic Ashland Armory this year, providing increased capacity for families with children. This lively and fast-paced one-hour program features eight short films, including the 2012 Academy Award-winning animation, *The Fantastic Flying Books of Mr. Morris Lessmore*. Inspired, in equal measures, by Hurricane Katrina, Buster Keaton, *The Wizard of Oz*, and a love for books, the film is a poignant, humorous allegory about the curative powers of story. Other films in the program include *The Launch* Student Film Competition winner, *Super Sledder*, two premieres of animated films from AIFP Alums as well as live action and documentary shorts.

Free Local Programs

Three free programs will feature the work of local filmmakers. The Sunday morning *Locals Only 1* program will include the winners of *The Launch*, the festival's Southern Oregon student competition. *Locals Only 2* on Monday, April 16, will feature *An Ordinary Life*, about Ashland activist Dot Fisher-Smith, and *The Spirit Behind Bowmer in the Park*. On Monday evening,



The popular *Family Shorts* program moves to Sunday afternoon at the Historic Ashland Armory this year.

the festival will offer a special *Locals Only 3* screening of *Walk-In*, based on Scott Blum's novel *Summer's Path*, starring Oregon Shakespeare Festival company actors Danforth Comins, Miriam Laube, Richard Elmore, Michael Elich, Jimmy Garcia, Renee Hewitt, Brad, Whitmore, Liisa Ivary, Brandy Carson, and Catherine Coulson.

The festival features question-and-answer sessions, which follow many of the screenings. Audiences also have the opportunity to rub elbows with filmmakers over a late-night drink at the afterLOUNGE hosted by a different restaurant every night.

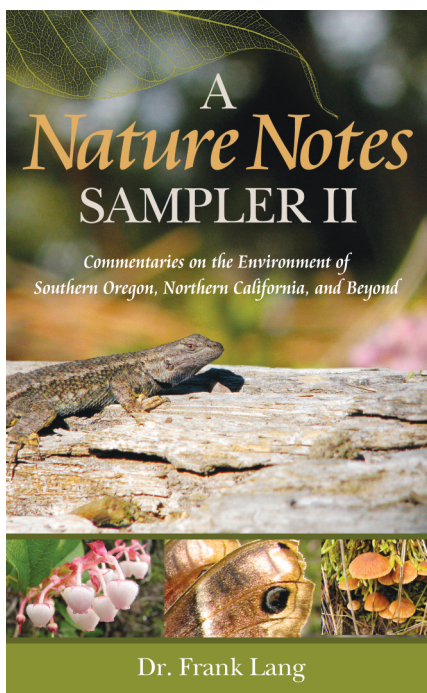
Free TALKback panel discussions will be held with filmmakers of all genres discussing their craft at the Ashland Springs Hotel Friday, Saturday and Sunday morning. Guest moderators will lead the discussions and field audience questions.

Tickets for festival films and events are available online at ashlandfilm.org and at the festival Box Office located on the Plaza in Ashland through April 11, and at the Varsity Theatre April 12–16.

A full schedule of festival films is available now at ashlandfilm.org.

The Science of Animation

The Ashland Independent Film Festival and *ScienceWorks Hands-On Museum* invite you to go behind-the-scenes for a special and one-hour presentation and exhibit, **The Science of Animation**, featuring Mark Shapiro of LAIKA, the Portland-based animation company behind the feature film *Coraline* and the upcoming *Paranorman*. Saturday April 14 at 1:00 PM and Sunday April 15 at 3:30 PM. Suitable for children 5+. Admission is free with your 2012 AIFP ticket stub.



A Nature Notes Sampler II is a broad collection of radio commentaries based on Dr. Frank Lang's popular series that aired on JPR since the publication of the first volume in the year 2000. This collection of essays offers Dr. Lang's same eclectic, often humorous view of the natural world in the mythical State of Jefferson and beyond.

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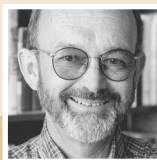
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Nature Notes

Frank Lang

Pipisterillus hesperus

Panamint Springs. Fifth night of the Spring. Year: 2003 Geology Expedition to Death Valley National Park. Chef Nitsos' one-pot meals were excellent, but the temptation of a restaurant meal, with meat, real meat, and beers, and comfortable chairs and no cleanup was more than we could bear. So off we went across the road from the campground to the Panamint Springs Resort and Restaurant. We decided to sit on the covered veranda to enjoy the warm early evening air. We placed our order. Beers were prompt. Food was not. It got darker and darker. Candles were lit.

Lights came on. Bugs showed up. And then came a bat to entertain us.

Up and down the porch it went, zipping close to light bulbs snagging insects, dodging patrons and waiters load down with food, but not our food, alas. Our bat did none of the things ignoramuses think

they might. Bat didn't get tangled in anyone's hair. Bat didn't stop to chew on anyone neck for a drink of blood. Bat didn't appear to be rabid sick. Bat didn't appear to be blind, in fact they aren't blind, just can't see in color.

Our bat was probably *Pipisterillus hesperus*, the western pipistral or little canyon bat. According to Edmund Jaeger's 1957 *A Naturalist's Death Valley* veritable clouds of little canyon bats pour out from their hideouts in canyon cliffs from dusk to midnight to feed on moths and other insects that gather at mesquite blossoms when the shrub

flowers in March and April.

Because they fly early, in the late afternoon, these bats are the ones most often seen by Death Valley visitors who often mistake them for large moths. They are crepuscular, a fancy word that refers to "twilight". These little bats appear to be

Because they fly early, in the late afternoon, these bats are the ones most often seen by Death Valley visitors who often mistake them for large moths.



year-round residents that likely hibernate in mines and caves. During the year when they are busy being bats they might roost during the day among boulders or cracks, crevices, and crannies in canyon walls. There is some evidence that they might occupy the burrows of kangaroo rats or other rodents.

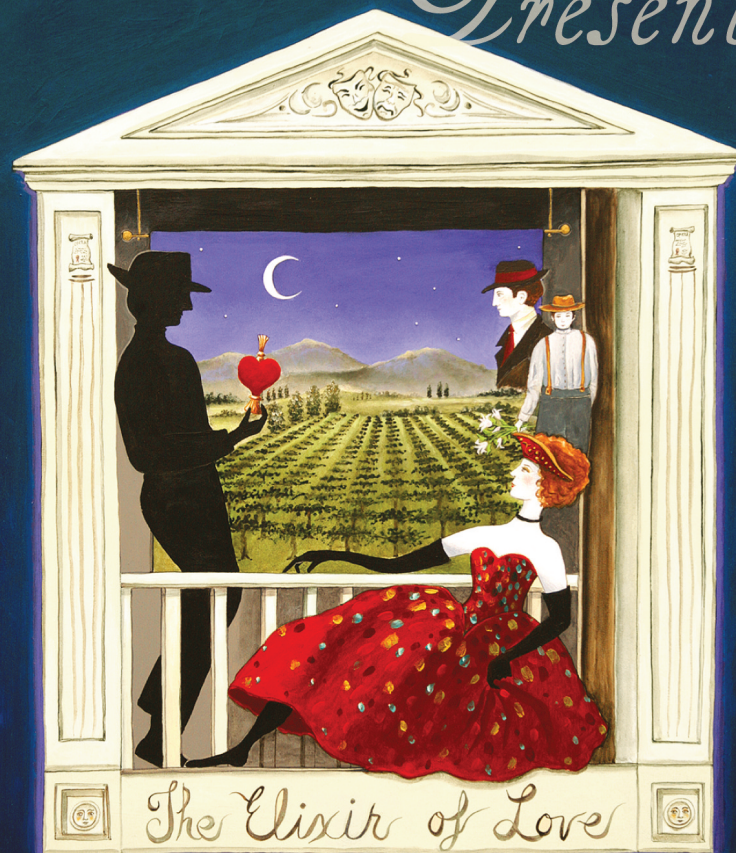
According to Merlin Tuttle, these tiny bats maintain their body temperature and minimize water loss by moving about in their hidey-holes to seek the right combination of sun exposure and crevice depth. Mating occurs in the fall. Females store the sperm in their reproductive tracts until spring, when they become pregnant. They give birth to twins in the early summer. I wonder if you could call baby pipistrels *pip-squeaks*? Anyway, it takes two years for them to reach maturity and they may live to be as old as six years.

These little bats have silky straw colored fur, large eyes, and a black facemask. Merlin, the bat lover, thinks they rank among the west's most attractive animals. He might be right. Come to think of it, I remember small, and straw colored, but I don't remember black faces. Maybe it was one of the other 13 or so migratory bat species known from the Death Valley area.

In any event, our insect-eating, veranda bat kept us entertained during our endless wait for food. One other thing, the woman with long frizzy hair who had a close encounter on her way to the powder room? She must have been a local. She didn't bat an eye.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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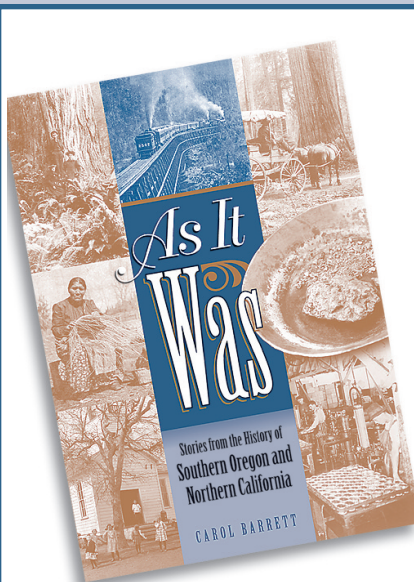


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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Mount Shasta's Geodetic Monument: 1875-1903

by Maryann Mason

Late 19th century photographs show a curious object resembling a Jules Vern rocket ship toting majestic Mt. Shasta. The object, installed in 1875, was actually a geodetic monument, or signal station, erected for government surveyors to use while measuring vast areas of Northern California.

Pioneer guide J.H. Sisson contracted to haul the thirty-five hundred pound monument to the summit at seventy-five cents a pound. Pack animals carried sections to 11,000 feet where Indian packers finished the job, using baskets on their backs.

On the summit, four men riveted together a 15-foot tall, 2 ½ foot-wide iron cylinder. Looking like an old water boiler, the base was topped with a 3-foot high, bell-shaped cap of bright nickel-plated copper. Although it was hoped the signal's reflected light would be visible from Mt. Helena 192 miles south, ultimately a surveyor climbed to the monument on Shasta and sent signals using a mirrored instrument.

For decades after the survey work was through, hikers wrote messages on the monument using a can of paint kept at the site. The monument toppled in 1903 but the bell-shaped top is now displayed at the Sisson Museum in Mt. Shasta City, and in summer, climbers can still see pieces of the shaft on the mountain's south slope.

Source: Eichorn, Arthur Francis. *The Mount Shasta Story: Being a Concise History of the Famous California Mountain*. Mt. Shasta, California: Mount Shasta Herald, 1987. Except on www.surveyhistory.org/the_geodetic_monument_1875-1903.htm; Dracup, Joseph F. "Geodetic Surveys in the United States The Beginning and the Next One Hundred Years," posted on NOAA History website, www.history.noaa.gov/stories_tales/geodetic4.html

Railroad Over the Siskiyou

by Dawna Curler

The railroad linking Medford, Oregon, and Yreka, California, reopened in April 2005. It had been closed for sixteen months after a tunnel fire along the tracks through the Siskiyou Mountains. The recent disruption in train service calls to mind an earlier time when a big gap existed in the route between the two states.

Two railroad companies had been building towards each other from Portland and Sacramento since 1869, when the first transcontinental railroad linked the east and west coast markets. Construction had gone in fits and starts for years. By 1883 a track gap still existed between Medford and Redding. Freight coming into the Rogue Valley was sent by ship from San Francisco to Portland, or hauled over the pass by wagon. Finally, in 1887 after difficult engineering through the mountains, north and south bound tracks were joined. Goods and passengers rode swiftly over the Siskiyou in a few hours.

In 1926 an alternate route opened that ran from Black Butte near Mt. Shasta through Klamath Falls to Eugene. Most north-south rail traffic uses this route today, but localized freighting from the Rogue Valley continues to use the Siskiyou tracks.

With the 2003 closure, southbound freight had to be either trucked over the mountains, or shipped north to Eugene.

Sources: Curler, Dawna. "Making Tracks: The Impact of Railroading in the Rogue Valley," text for exhibit at the Jacksonville Museum of Southern Oregon History, opened in 1988; Austin, Ed and Tom Dill. *The Southern Pacific in Oregon*. Pacific Fast Mail: Edmonds, Washington, 1987.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Lisa Steinman & Steve Dieffenbacher

Thought Under Construction

There's no first stanza and maybe we should all go home,
since thinking isn't easy under any circumstances. And if
'home' is what's under construction? The work crew first
disconnects the stove, then turns up the radio. Omelets and broken
eggs, yes, but quiet and even the chips and cracks
were the script. Like the script of a one-note seasonal bird
when a chill moves over a lake. But not like the radio.
The first rule of construction? Destruction. Even the bees
are irritable, launching preemptive strikes. Says the radio.
And how trite of the sky to be enamel blue for days,
the white rose bud, a small finger—thumbs up—in the green
& scorched brown garden. Voices in the background fill
dismantled space, while, hands over ears, not to listen,
every one is thinking, "So what if the background voices
murmur in, as they say, harmony, if the fist in the garden
unfurls the lineaments of rose? If the rose seems to *mean*
something?" Voices growl at the edges
of mind, mind skittering away from thought, saying
(in a mother's voice), "This will never do."
"Safe as houses," *we* say, without any idea what that means.

Lisa Steinman, longtime co-editor of the poetry journal *Hubbub*, is an English professor at Reed College. She has published three books about poetry: *Made in America* (Yale University Press), *Masters of Repetition* (St. Martin's Press), and *Invitation to Poetry* (Blackwell). Steinman is also the author of five volumes of poetry: *Lost Poems*, *All That Comes to Light*, *A Book of Other Days* (winner of the Oregon Book Award), *Ordinary Songs*, and most recently, *Carslaw's Sequences* (University of Tampa Press). "Thought Under Construction" first appeared in *New Poets of the American West*. Lisa Steinman and Jim Shugrue read at Bloomsbury Books, Ashland, on Monday, April 23.

In the Moment in a Dark Wood

It comes suddenly after a dinner with friends,
an unidentifiable road past unfamiliar houses,
rolling from porchlight to porchlight
through fog or fluorescent night,
guiding you to a corner of your last dream—
the big pine, the vacant gas station by the weedy field,
an intersection where you might turn and feel grounded,
even as it fades, leaving your past behind.
Above, the light is red; to the right, a ghostly freeway;
to the left an idea of home beyond blurred signs,
sidewalks you may have grown up on,
an open room under a streetlamp,
a bed surrounded by trees
beside a waterless pool.
A choice, then. For hours you sit at the light
in a dark chill over the humming engine and dream;
there is no rush. How good to be free;
everything ahead is a decision.
There's nothing to hold you,
nothing to remember.
All you can lose is your life.

Steve Dieffenbacher has lived in the Rogue Valley since 1989. His poem "Emptiness" won the 2010 poetry prize from *Cloudbank* magazine; his poems also are included in the anthologies *Deer Drink the Moon*, a collection of Oregon poetry published by Ooligan Press at Portland State University, and *Intricate Homeland: Collected Writings from the Klamath Siskiyou*. He has published three chapbooks: *Universe of the Unsaid*, *Voices of the Siskiyou*, and *At the Boundary*. This month's poem is from his new collection, *The Sky Is a Bird of Sorrow* (Wordcraft of Oregon, 2012). He is an editor at the *Mail Tribune* in Medford, where he writes a monthly column for the newspaper's Sunday travel section. Steve Dieffenbacher will read from his new book at Bloomsbury Books in Ashland this month.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.

Holly Theatre Relighting

The public will see the first major result of the JPR Foundation's purchase of Medford's historic Holly Theatre on April 21, when the theatre's restored façade will be relighted.

Under a \$100,000 grant from the Medford Urban Renewal Agency (MURA), the Foundation began bringing the Holly back to its original 1930 splendor when a 1976 aluminum canopy/marquee was removed from the building on December 20. Beginning in January, workers began the work of restoring all of the Holly's original windows and leaded glass transoms and cleaning and repairing the building's Sixth Street brick façade. The Holly's original tiled entry was uncovered and is being recreated along with the theatre's original poster cases, grand entry doors and retail storefront details. Exact replicas of the Holly's original 1930 marquee, and its 33-foot tall vertical H-O-L-L-Y sign which was suspended from the building's southwest corner, are being in-

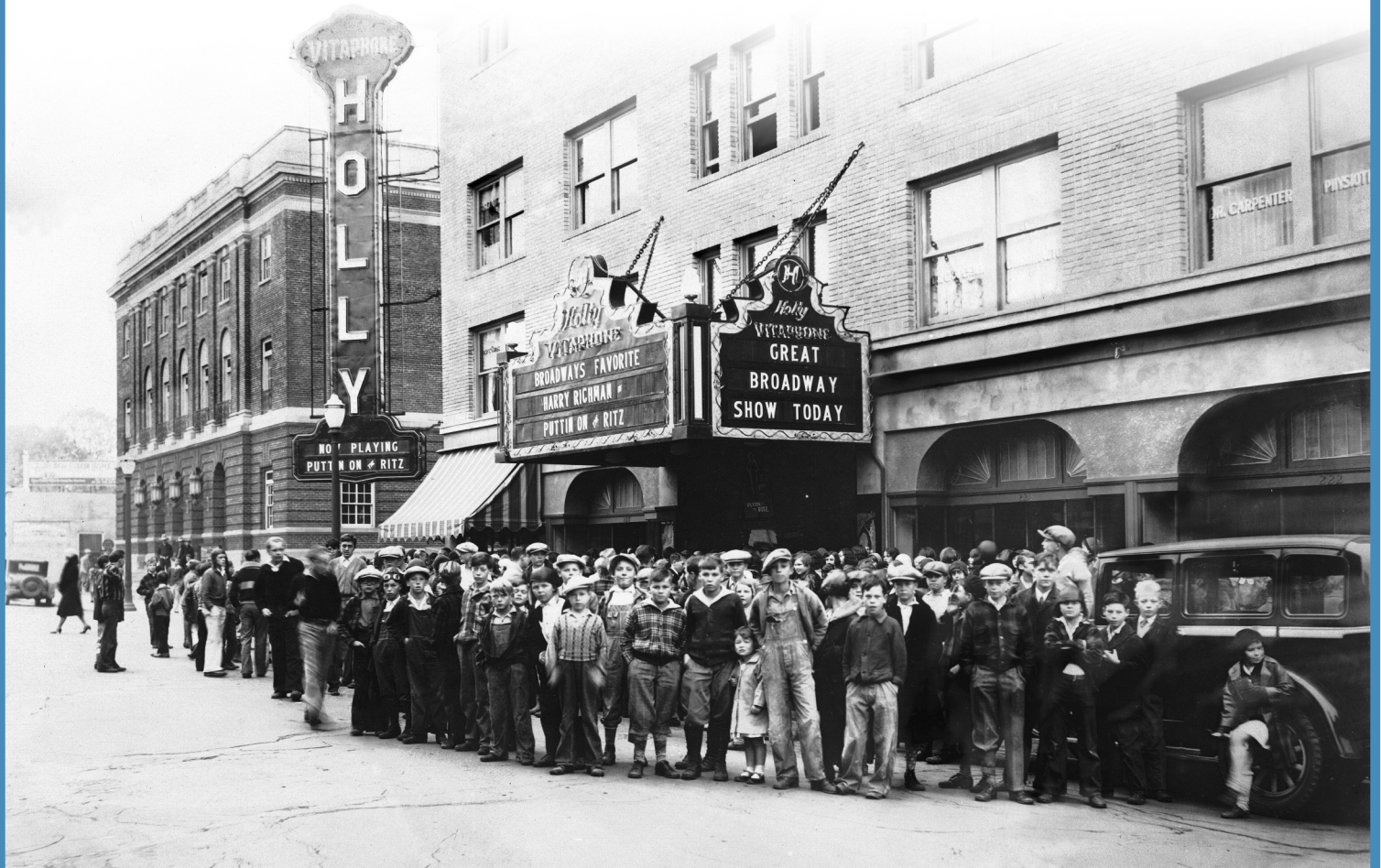


The Holly Theatre's restored façade will debut before the public beginning at 7 p.m. on Saturday, April 21. This celebration is free and open to the public.

stalled. That vertical sign is the largest neon sign to be installed in southern since the original was built in 1930.

Under the guidance of Holly architect

Mark McKechnie, historic consultant George Kramer, and the careful work of the Foundation's general contractor, Hammonds Construction and its subcontractors (many of whom have donated substantial portions of their work on the Holly), the restored façade will debut before the public beginning at 7 p.m. on Saturday, April 21. Streets will be closed to allow live entertainment (the Easy Valley Eight) and *Holly Encore* vendors will offer food and beverages. City officials will help celebrate the beginning of the Holly Theatre's return to life along with a few surprises planned for the evening. Once it is dark, the Holly's brilliant neon and incandescent signs (actually, in an ecological nod, they will be LED lights that look like incandescents) will spring to life out of the darkness. The Grand Relighting of the Holly's façade is a free event and the Foundation guarantees it will be a night to remember in this history of downtown Medford. Please join us for the celebration!





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Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners

Ashland, OR - (541) 201-0014

www.roguevalleyrunners.com

RESTAURANTS

The Black Sheep

Ashland, OR · (541) 482-6414

The Breadboard Restaurant

Ashland, OR · (541) 488-0295

Cornerstone Bakery & Cafe

Dunsmuir, CA · (530) 235-4677

High Tide Café

Charleston, OR · (541) 888-3664

Kaleidoscope Pizzeria & Pub

Medford, OR · (541) 779-7787

Mendocino Café

www.mendocinocafe.com

Prism Espresso Bar & Resale Boutique

Medford, OR · www.prismresale.com

Roger's Zoo

North Bend, OR · (541) 756-2550

RETIREMENT COMMUNITIES

Veranda Park Retirement

Medford, OR · (541) 494-5000

www.verandaparkliving.com

TRAVEL/LODGING

Ashland Springs Hotel

www.ashlandspringshotel.com · (541) 488-1700

Ashland's Tudor House

Ashland, OR · (541) 488-4428

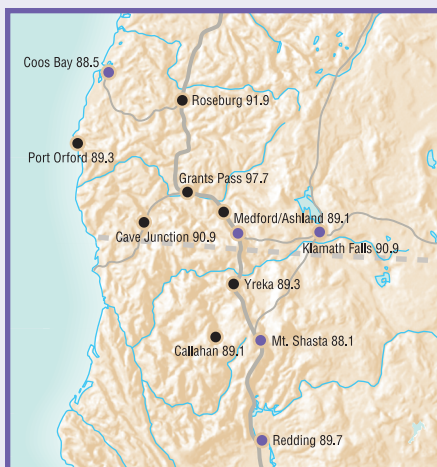
Cold Creek Inn

Mt. Shasta · www.coldcreekinn.com

VETERINARIANS / ANIMAL CARE & ADOPTION

Animal Medical Hospital

Ashland, OR · 541-482-2786



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CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

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ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

11:00pm Modulation (Fridays)

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am The Splendid Table
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

SPOTLIGHT

Sanctuary One at Double Oak Farm hosts Third Annual Bachelor Auction

Sanctuary One at Double Oak Farm will host its Third Annual Bachelor Auction on Cinco de Mayo, Saturday, May 5, at the Historic Ashland Armory, 208 Oak Street in Ashland. The event runs from 6:00 to 9:00 PM and includes a gourmet vegetarian meal, and 2 complimentary glasses of wine or beer. In celebration of Cinco de Mayo, a no-host bar will also include margaritas! The evening features a silent auction, live auction, the legendary bachelor auction, and much more all in the name of raising funds and awareness for Sanctuary One at Double Oak Farm.

Immediately following the event, guests will be invited to stay for the After-Party, which includes music by DJ Opie and a no-host bar. The After-Party is open to the public and is free for event attendees. After-Party guests must be 21 or older.

Tickets are available now at www.SanctuaryOne.org. Tables of 8 are also available and guests who purchase a table will receive priority seating. Seating is limited.



Lisa the pig, a beneficiary of Sanctuary One's efforts, gets a belly rub.

Proceeds from the event will support Sanctuary One. Sanctuary One is a care farm located in southern Oregon's Applegate Valley. They provide care to over 50 abused, neglected and abandoned farm and companion animals. They serve the local community as an invaluable agricultural service-learning, education and tour site for local youth (K-12), veterans and community members, inspiring

their well-being as they work together to heal the animals and the earth.



Sanctuary One at Double Oak Farm demonstrates how farming for health can be a cheap, natural, and effective means of healing people; how animals can be treated humanely and honored for their intrinsic physical and spiritual value; and how the environment can be steadily improved through organic and permaculture-inspired farming practices. Sanctuary One at Double Oaks farm envisions a future where care farms are as commonplace in the United States as they are in Europe. For example, in the Netherlands there are more than 1,000 established care farms. Great Britain has hundreds, and there are dozens more in other European countries.

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm The Keeping Score Series

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Apr 2 M Beethoven: Symphony No. 1
Apr 3 T Castelnuovo-Tedesco*: Guitar Concerto

Apr 4 – 11 Spring Membership Drive

Apr 12 T Fodor*: Symphony in G major
Apr 13 F Félicien David*: Trio No. 2

Apr 16 M Leo Weiner*: Serenade for Small Orchestra
Apr 17 T Heinichen: Concerto in G major
Apr 18 W Respighi: *Ancient Airs & Dances Suite No. 1*
Apr 19 T Rameau: Suite and Dances from *Les Boréades*
Apr 20 F Tchaikovsky: *Hamlet*

Apr 23 M Walton: Suite from *As You Like It*
Apr 24 T Mozart: Symphony No. 25 in G minor
Apr 25 W Muffat*: *Fasciculus II: Laeta poesis*
Apr 26 T Brahms: *Variations & Fugue on a theme by Handel*
Apr 27 F Handel: *Music for the Royal Fireworks*

Apr 30 M Lehar*: *Luxembourg*

Siskiyou Music Hall

Apr 2 M J.S. Bach: *Cantata for Palm Sunday*
Apr 3 T Spohr*: Clarinet Concerto No. 2

Apr 4-11 JPR Fund Drive

Apr 12 T Stenhammer: String Quartet No. 3
Apr 13 F W. S. Bennett*: Piano Concerto No. 4

Apr 16 M Fasch*: Overture-Suite in D minor
Apr 17 T Elgar: Violin Concerto in B minor
Apr 18 W Rozsa*: *Sinfonia Concertante*
Apr 19 T Saint-Saëns: Piano Quartet in B flat major
Apr 20 F Myaskovsky*: Violin Concerto in D minor

Apr 23 M CPE Bach: Cello Concerto in A minor
Apr 24 T Beethoven: "Razumovsky" Quartet
Apr 25 W John Field: Piano Concerto No. 3
Apr 26 T Telemann: *Alster Overture*
Apr 27 F Prokofiev*: Symphony No. 2

Apr 30 M Pleyel: Octet in C major



Bryn Terfel as the Wanderer and Gerhard Siegel as Mime in the Met's new production of Wagner's *Siegfried*. Taken during rehearsal on October 21, 2011 at the Metropolitan Opera in New York City.

PHOTO: KEN HOWARD/METROPOLITAN OPERA



Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service

Metropolitan Opera

April 7 – Manon by Jules Massenet (9:00 am)
Fabio Luisi, conductor; Anna Netrebko, Piotr Beczala, Paulo Szot, David Pittsinger

April 14 – La Traviata by Giuseppe Verdi
Fabio Luisi, conductor; Natalie Dessay, Matthew Polenzani, Dmitri Hvorostovsky

April 21 – Siegfried by Richard Wagner
(8:00 am)

Fabio Luisi, conductor; Deborah Voigt, Patricia Bardon, Jay Hunter Morris, Gerhard Siegel, Bryn Terfel, Eric Owens

April 28 – Die Walküre by Richard Wagner
(8:00 am)

Fabio Luisi, conductor; Katarina Dalayman, Eva-Maria Westbroek, Stephanie Blythe, Jonas Kaufmann, Bryn Terfel, Hans-Peter König



A scene from Act 1 of Verdi's *La Traviata*.

PHOTO: KEN HOWARD/METROPOLITAN OPERA

News & Information Highlights

L.A. Theatre Works

April 29 • 7:00pm–9:00pm

New Jerusalem: The Interrogation of Baruch de Spinoza at Talmud Torah Congregation: Amsterdam, July 27, 1656
by David Ives

Cast: Ed Asner, Richard Easton, Amy Pietz and Matthew Wolf

L. A. Theatre presents *New Jerusalem* by David Ives. As a young Jewish man in 17th century Amsterdam, Baruch de Spinoza excelled as a theological student; but as he encountered free-thinking Protestants, atheists, and radicals in this relatively tolerant city, he began to question his religion and the nature of God. As

a result, he was branded a heretic and faced excommunication. Directed by Rosalind Ayres. Recorded before a live audience at the Skirball Cultural Center, Los Angeles.



Art



ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival presents its 2012 Season with the following performances on the Angus Bowmer stage:

Romeo and Juliet, thru Nov 4

Animal Crackers, thru Nov 4

The White Snake, thru Jul 8

Medea/McBeth/Cinderella, thru Nov 3

All the Way, Jul 25 thru Nov 3

on the New Theatre stage:

Seagull, thru Jun 22

Troilus and Cressida, thru Nov 4

Party People, Jul 3 thru Nov 3

and on the Elizabethan stage:

Henry V, June 5 thru Oct 12

The Very Merry Wives of Windsor, Iowa, Jun 6 thru Oct 13

As You Like It, Jun 7 thru Oct 14

The Green Show in the Festival courtyard opens Jun 5 and runs thru Oct 14. OSF is located at 15 S. Pioneer St., Ashland. (541)482-4331 www.osfashland.org

◆ The New Camelot Theatre Company in Talent continues its presentation of *Gypsy*, thru Apr 22. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Oregon Cabaret Theatre continues its presentation, *The Big Bang*, running thru May 27. Performances Thurs–Mon at 8:00 pm and Sun Brunch matinees at 1:00 pm. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com

◆ Craterian Performances presents:

An Evening with Bruce Hornsby on Apr 6 at 7:30 pm

Barrage, Soundtrack of the World on Apr 7 at 7:30 pm



Arcata Playhouse presents Peter Mulvey on April 23.



Craterian Performances in Medford presents an evening with Bruce Hornsby on April 6.

Helios: The Lotus Eaters on Apr 12 at 7:30 pm

Rogue Valley Chorale, Can't Help Singing on Apr 14, 15 at 7:30 pm

Rogue Valley Symphony on Apr 21 at 7:30 pm

Stars on Stage: Celebrating State Soloists on Apr 22 at 7:00 pm

Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ Historic Rogue Theatre presents *Cash'd Out: A Tribute to Johnny Cash* on Apr 19. Check for time and ticket information. Located at 143 SE H St., Grants Pass. (541)471-1316 www.roguetheatre.com

Music

◆ Southern Oregon University Chamber Music Concerts presents Concert V, Carducci String Quartet on Apr 6 at 7:30 pm in the Music Recital Hall in the Southern Oregon University Music Building, 450 Mountain Ave., Ashland. (541)552-6154 www.chambermusicconcerts.org

◆ The Siskiyou Institute presents Music in the Mountains Series on Apr 7 at 7:00 pm, featuring Holly Hofmann and Mike Wofford; No More Blues – The Music of Antonio Carlos Jobim, Alto Flute and Piano, at The Old Siskiyou Barn, Ashland. Also, Jazz at the Vineyard; New West Guitar Trio, an innovative guitar ensemble from L.A., on Apr 25 at Paschal

Winery, Talent. (541)488-3869 www.siskiyouinstitute.com

◆ Southern Oregon Repertory Singers, under the direction of Dr. Paul French, presents Ancient Voices, in the final concert of their 26th season on Apr 14 at 7:30 pm, and Apr 15 at 3:00 pm. The group celebrates the very beginnings of Western music featuring works based on the ancient chant-based melodies by composers Maurice Durufle, James MacMillan, Thomas Tallis, and Arvo Part. The singers will be joined by the SOU Chamber Music Choir. A free pre-concert lecture will be held one hour prior to each performance. Located in the Music Recital Hall in the Southern Oregon University Music Building, 450 Mountain Ave., Ashland. (541)552-0900 www.repsingers.org

◆ The Rogue Valley Symphony presents Gary Karr, Bass; Martin Majkut, Director, performing works of Koussevitsky, *Double Bass Concerto*; Paganini, *Moses Fantasy*; Rossini, *The Thieving Magpie*; and Sibelius, *Symphony No. 2*, in three performances:

Apr 20 at 7:30 pm at Southern Oregon University's Music Recital Hall in Ashland

Apr 21 at 7:30 pm at Craterian Ginger Rogers Theater in Medford

Apr 22 at 3:00 pm at Grants Pass Performing Arts Center in Grants Pass

The director will present a pre-concert talk one hour before the performance. For tickets and more information: (541)552-6398 www.rvsymphony.org

◆ Music at St. Mark's presents Dame Emma Kirby, soprano, and Marcia Hadjimarkos, fortepianist, in concert on Apr 22 at 3 pm. Concert is free (no tickets) and a reception follows. Doors open at 2:30 pm. There will also be a free vocal and keyboard masterclass for SOU music students in the SOU Music Bldg. in Ashland on Apr 22 at 7:30 pm. Located at 5th and Oakdale, Medford. (541)821-0977 www.stmarks-medford.org

◆ Jefferson Baroque Orchestra and Chorus, Margret Gries, harpsichord and director, present a program of music by J.S. Bach: his cantata No. 8 *Liebster Gott wenn will Ich Sterben*, with soloists Norman Wakefield, Pat O'Scannell, Chris Phillips and Jim Rich; Luna Bitzer, traverso; and Alan Paul, oboe d'amore; the double-chorus motet *Der Geist hilft*; and the A minor violin Concerto with JBO Concertmaster Celia Roseberger. Apr 28 at 8:00 pm at Newman Methodist Church, 6th and B, Grants Pass; also on Apr 29 at 3:00 pm at Rogue Valley Unitarian Fellowship, 87 4th St., Ashland. Tickets at the door or call (541)592-2681 www.jeffersonbaroque.org

Exhibitions

◆ Schneider Museum of Art presents *three tales: narrative, mechanism and the digital thread*. An

Send announcements of arts-related events to:
ArtsScene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
jprartsScene@gmail.com

**April 15 is the deadline
for the June issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.jpr.org

ArtsScene Editor: Miki Smirl



Redwood Jazz Alliance presents Rez Abbasi's Invocation Quintet on April 25.

exhibition of interactive, performative and static works, utilizing new and old technologies, by David Bithell, Jenny Vogel and Ali Momeni through Apr 28. Located on the SOU campus near the corner of Siskiyou Blvd. and Indiana St., Ashland. Limited parking is available behind the museum. More parking is available in a metered lot between Indiana St. and Francis Lane. The SMA is open M–Sat 10-4 pm. (541)552-6245 www.sou.edu/sma/

◆ FireHouse Gallery at Rogue Community College presents RCC Art Faculty Exhibit featuring a multimedia exhibit of work from the art faculty at RCC's Redwood, Riverside and Table Rock campuses Apr 4 thru 27. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College continues its presentation entitled Juried Artists – Where Do We Go from Here; multi-media, juried small format exhibit in recognition of Women's History Month; thru Apr 6. Located on the campus, Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5–8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

OREGON AND REDWOOD COAST

Theater

◆ Arcata Playhouse presents the following:
Allison Miller's Honey Ear Trio on Apr 1 at 7:30 pm
Faustworks Mask Theater (Family Series) on Apr 6–7 time TBA
Inkboat with Shinichi Iova-Koga on Apr 18 at 8:00 pm
Peter Mulvey on Apr 23 time TBA
Tickets available at Wildberries Market, Wildwood Music, and The Works. Located at 1251 9th St., Arcata. (707)822-1575 www.brownpaperworks.com

Music

◆ Fort Bragg Concert Association presents the Ives Quartet on Apr 1 at 3:00 pm. String quartets will feature works by Haydn, Quincy Porter and Schubert. Tickets at Harvest Market and online. Located

at Fort Bragg Presbyterian Church, 367 South Sanderson, Fort Bragg. (707)937-1018 www.brownpapertickets.com

◆ Redwood Jazz Alliance presents Rez Abbasi's Invocation Quintet: with Rez Abbasi, guitar; Matt Mitchell, piano; Rudresh Mahanthappa, alto saxophone; Johannes Weidenmuller, bass; and Dan Weiss, drums. Appearing on Apr 25 at 8:00 pm; venue TBA /Arcata. Tickets at People's Records, Wildwood Music, Wildberries Marketplace, and the Works. (707)822-1575 www.redwoodjazzalliance.org/2011-2012

◆ Humboldt State University Center Arts presents these events:

Wanda Jackson and Sallie Ford {AS Presents} on Apr 18 at 9:00 pm, The Depot, University Center

Mike Birbiglia: My Girlfriend's Boyfriend on Apr 22 at 8:00 pm, Van Duzer Theatre, Theater Arts Bldg.

Kronos Quartet on Apr 24 at 8:00 pm, Van Duzer Theatre, Theater Arts Bldg.

Cirque Dreams: Pop Goes the Rock on Apr 26 at 8:00 pm, Van Duzer Theatre, Theater Arts Bldg.

Eskmo and K Theory {AS Presents} on Apr 27 at 9:00 pm, The Depot, University Center
Nick Waterhouse and The Missing Link DJ's {AS Presents} on Apr 28 at 9:00 pm, The Depot, University Center

Bruce Cockburn on Apr 29 at 8:00 pm, Van Duzer Theatre, Theater Arts Bldg.

Located on the campus of Humboldt State University, 1 Harpst St., Arcata, CA (707)826-4411 www.humboldt.edu/centerarts

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents:

A selection of works by local artists collected by Tony Ghera and gifted to the Humboldt Arts Council Permanent Collection from his estate continues thru Apr 8 in the Anderson Gallery

Shawn Gould: *Humboldt Wild* continues thru Apr 8 in the Knight Gallery

11th Annual Northwest Eye Regional Photography Competition and Exhibition thru Apr 22

Joyce Jonte works continue thru Apr 29 in the Floyd Bettiga Gallery

From the Collection: Artists represented include Clayton Bailey, David Gilhooly, Melissa Chandon, Roy de Forest, Luis Gutierrez, John Swingdler, and other Humboldt County and California artists continuing thru Apr 8 in the Homer Balabanis Gallery

Redwood Art Association Spring Exhibition opens Apr 19 and runs thru Jun 3

The Morris Graves Museum of Art, located at 636 F St., Eureka. (707)442-0278 ext. 205 www.humboldtarts.org

◆ Coos Art Museum has been a cultural focal point of Oregon's scenic Southern Coast since 1966. It occupies an historic 1936 Art Deco US Federal Building in downtown. The Museum offers a wide range of arts activities including exhibitions, art classes and lectures. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

Festivals

◆ Mendocino Stories and Music Series presents a Ukelele Festival at Caspar Community Center on Apr 14 from 10:00 am to 10:00 pm. Featured: instruction workshops, jamming, The Jumping Flea film, musical performances, crafts fair with local luthiers, ukulele art and t-shirts. Comptche. (707)937-1732 Pattie@MendocinoStories.com

ROSEBURG/EUGENE

Music

◆ Roseburg Community Concert Association ends its 2011–2012 Season with a Grand Finale when the Chris Jacome Flamenco Ensemble appears on the stage of Umpqua Community College. The Apr 29 performance is a matinee at 2:00 pm in Jacoby Auditorium on the Umpqua Community College campus. Located at 1140 Umpqua College Rd., Roseburg. (541)440-7700 www.umpqua.edu/fine-arts-events

The Historic McDonald Theatre presents the following:

An Evening with Dark Star Orchestra on Apr 1/doors open 7:00 pm

Explosions in the Sky on Apr 11/doors open 7:00 pm

Paper Diamond on Apr 12/doors open 7:00 pm

CONTINUED ON PAGE 31



The Historic McDonald Theatre presents an evening with Dark Star Orchestra on April 1.



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The Splendid Table

Lynne Rossetto Kasper

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Sundays at 9:00am on
JPR's Rhythm & News
service and online at
www.ijpr.org



Green Beans with Lemon, Garlic and Parmigiano Gremolata

Copyright © 2010, Lynne Rossetto Kasper

Prep time: 10 minutes.

Cook time: 15 minutes.

Total time: 25 minutes.

Yield: Serves 10 to 14 as part of a large meal.

Anything you can serve at room temperature is a gift when you're taking on a big menu. These beans shine at room temperature and could be done a day in advance. They will hold at room temperature about 2 hours; after that, chill them.

A mince of lemon zest, garlic and parsley, *gremolata*, is the traditional final tease of Milan's osso buco. That same mix brings a double impact to green beans. I used to first boil the beans, then re-heat them with the gremolata, until Mediterranean food authority Paula Wolfert pointed out how silken beans become when they're left to cook slowly in a skillet. Best of all, it's one less pan to wash.

Cook to Cook: You'll need 2 large, shallow pans for the beans. Ideally they should be straight-sided sauté pans, but big slope-sided skillets work, too. Improvise lids with cookie sheets or foil.

Ingredients

Beans:

Good tasting extra-virgin olive oil
3 pounds green beans, stem ends trimmed
Salt and fresh-ground black pepper
1 cup water

Gremolata:

5 large garlic cloves, crushed
1/3 cup water
Shredded zest of 2 large lemons (organic preferred; after all, you are eating the entire rind)
1 tight-packed cup Italian parsley leaves
Salt and fresh ground black pepper to taste
1-1/2 cups coarsely-grated Parmigiano-Reggiano cheese

1. Lightly film the bottom of 2 straight-sided 12-inch sauté pans with oil. Heat them over medium-high heat. Add the beans and generous sprinklings of salt and pepper, and sauté for 2 minutes, or until the beans begin to brown. Add 1/2 cup of water to each pan and immediately cover it. Turn the heat to medium-low. Cook the beans for 15 to 20 minutes, checking them often for burning and adding a little water if necessary. You want the beans very tender.

2. As the beans cook, make the gremolata. Put the garlic and 1/3 cup water in a coffee mug and microwave 1 minute, or simmer in a small saucepan to 1 to 2 minutes (this mellows the garlic just a little). Then, in a food processor, mince together the garlic (with its liquid), lemon zest, and parsley. Salt and pepper the mixture to taste.

3. When the beans are tender, uncover them, cook off any liquid in the pan, and turn them into a serving bowl. Toss the beans with the gremolata and the grated cheese.



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Artscene *From p. 29*

Zapp Dance Company presents A Dance Film Screening of Through the Lens on Apr 14/doors open 6:00 pm

Yonder Mountain String Band with Brown Bird opening Apr 19/doors open 7:30 pm

Zeds Dead with AraabMUZIK opening on Apr 26/doors open 7:00 pm

Twist and Shout: A Beatles Tribute on Apr 27/doors open 7:00 pm/Reserved Seating

Located at 1010 Willamette St., Downtown Eugene. (541)345-4442 www.mcdonaldtheatre.com

Exhibitions

◆ Umpqua Community College Art Gallery is located in the Whipple Fine Arts Bldg. On exhibit in two galleries are a variety of media including photography, painting, printmaking, design, drawing, ceramics, sculpture and the projects from the art history class. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/art-gallery

NORTH CALIFORNIA

Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present:

Hair Spray - The Broadway Musical continues Apr 6 at 7:00 pm; Apr 7 at 2:00 pm and 7:00 pm

Women Fully Clothed on Apr 21 at 7:00 pm

Bruce Cockburn on Apr 28 at 7:30 pm
Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ Riverfront Playhouse continues its presentation of Lend Me a Tenor, written by Ken Ludwig, and directed by Jennifer Levens. Weekends Apr 1, Apr 6, Apr 7, Apr 8, Apr 13, and Apr 14. Showtimes: Fri and Sat at 7:30 pm; Sun at 2:00 pm. New ticket outlet: The Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Riverfront Playhouse is located at 1620 E. Cypress Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ Scott Valley Theatre Company and The Historic Avery Theatre present Acoustic Night on Apr 28 at 7:00 pm. Located at 430 Main St., Etna. (530)467-4181 www.scottvalleytheatrecompany.org

Exhibitions

◆ Liberty Arts Gallery presents The Living Show, works that are Alive. Opening Apr 6. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

KLAMATH

Theater

◆ The Ross Ragland Theater presents:
A Night with Eugene Opera's AMP: La Boheme Abridged and Show Tunes on Apr 14 at 7:30 pm

Craicmore on Apr 21 at 7:30 pm
Call for ticket information. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30-midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 www.klamathblues.org



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